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NEWSPAPER

Advertising Age

January 15, 1990

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Crain's International Newspaper of Marketing · In Two Sections · Section 1 · $2.00 a copy

GM slices $80 million in ads

By Raymond Serafin and Wayne Walley

General Motors Corp. is scaling back its 1990 ad spending plans by an estimated $80 million or more across a wide variety of media, a move that could signal an end to the big automotive spending jumps of recent years.

Sources say GM will inform the TV networks today that it's trimming upfront second-quarter commitments by about 20%, saving an estimated $15 million to $20 million.

Reductions in other media are expected to unfold as GM's individual divisions review their plans.

Agency sources speculated the cuts will largely be at the expense of planned budget increases, leaving GM to spend at approximately 1989 media levels of about $1 billion.

One idea to reduce costly marketing expenditures that's said to be gaining momentum within GM is to eliminate consumer incentives, *Automotive News* reported.

Such a move would cause major ripples in the auto marketplace, where domestic companies and many importers have engaged in furious incentive wars.

The thinking is that industry sales will be poor anyway, so it could be a good time to go cold turkey on incentives. Previously, such action hasn't been taken because of fear other automakers wouldn't follow suit, insiders say.

GM is also re-evaluating future product programs, though product-development sources say 1991 and 1992

(Continued on Page 50)

HOT STUFF

"Wonder Years" star Fred Savage is inspired to write love letters to his sweetheart in a new Pepsi-Cola spot breaking on Super Bowl XXIV Jan. 28. BBDO Worldwide, New York, handles.

Procter & Gamble Co. is breaking a Tide spot featuring actors using "rap" dialogue. Burrell Advertising, Chicago, created the commercial. In it, a teen says: 'I'm know I'm chill. I'm 17. I'm all wrapped up in being clean. 'Cause when I walk through the hud'. I've got to know I'm looking good."

Paul McCartney struts his stuff in Visa International's new $8.5 million campaign. The 30- and 60-second spots, from BBDO Worldwide, New York, will run through the first quarter. Visa is sponsoring the former Beatle's 1990 U.S. tour that starts next month.

Hearst targets Meredith's turf

By Scott Donaton

NEW YORK—Hearst Corp. is taking on home-magazine kingpin Meredith Corp., setting the stage for a share battle in one of the fastest-growing categories in magazine publishing.

Hearst Magazines will launch two home-oriented magazines this year. These will join its four established shelter books in the new Hearst Home Group.

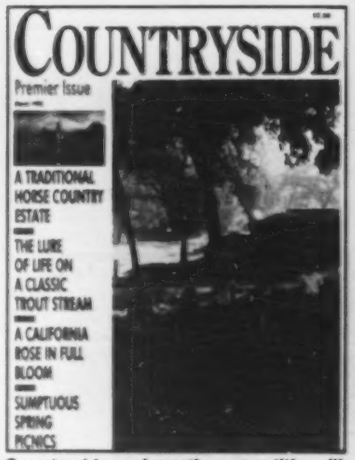
In March, Hearst will publish a test issue of *Countryside*, the brainchild of John Mack Carter, director of magazine development.

A second issue will be published in the fall, when Hearst will also release a second issue of *American Home*, which was tested on newsstands last summer.

The titles will join *House Beautiful*, *Country Living*, *Colonial Homes* and *Victoria* in the Home Group, under the direction of D. Claeys Bahrenburg, exec VP-group publishing director at Hearst Magazines.

"We feel strongly one of the key

(Continued on Page 50)


COUNTRYSIDE
Premier Issue
A TRADITIONAL HORSE COUNTRY ESTATE
THE LURE OF LIFE ON A CLASSIC TROUT STREAM
A CALIFORNIA ROSE IN FULL BLOOM
SUMPTUOUS SPRING PICNICS

Countryside and another new title will join Hearst's new Home Group.

Nestle, Disney team abroad

By Kevin Cote

Nestle and Walt Disney Co. are linking up in a way that could rock food marketing in Europe.

Under a new licensing agreement, Nestle can create branded food products and promotional packages throughout Europe and in other areas, including the Soviet Union.

Along with becoming a "participant company" at Euro Disneyland, in which Nestle brands will be featured in 11 restaurants and other sites at the Magic Kingdom opening near Paris in 1992, Nestle will participate in joint marketing programs for the park throughout Europe.

"We'll be the only food company . . . with Disney characters," said Michel

■ Disney plans a mass-market consumer magazine for children—Page 2.

Reinarz, Nestle director of visual communications. "A major advantage from a marketing point of view is that we'll be able to create promotions in stores. . . . That's a tremendous argument to show retailers you are in partnership with them and want to build traffic in their stores."

As a hypothetical example, Mr. Reinarz said Nestle subsidiary Maggi could launch "Pluto spaghetti."

Nestle has proof the Disney connection works. Three years ago, Nestle introduced Mickey Mousse, a chocolate-flavor dessert, in West Germany under an earlier, more limited licensing agreement with Disney. The brand's share is now about equal to a mousse brand once dominant in the category, said a product manager at Nestle West Germany.

The new agreement involves West-

(Continued on Page 50)

LAST MINUTE NEWS

'N.Y. Times' mulls weekly

NEW YORK—The New York Times Co. is planning to launch a magazine to compete with such titles as *Spy*, *7 Days* and Forbes Inc.'s soon-to-be hatched *Egg*, sources said. The weekly publication would be inserted into *The New York Times* starting this fall. Nancy Nielsen, the company's director of corporate relations, said only that "it is one of the projects under consideration." Separately, rumors resurfaced that Dow Jones' *The Wall Street Journal* will launch a weekly magazine as early as this year. A spokesman said a magazine is under consideration, but it's hard to say whether the launch would be this year.

Ky. ad tax looms

FRANKFORT, Ky.—Gov. Wallace Wilkinson on Jan. 16 will unveil a tax package that's expected to include a proposal to extend the state's 5% sales tax to advertising and other services. A spokesman for the governor said Gov. Wilkinson was still considering several tax options, including an ad tax, but hadn't made up his mind. But industry representatives said they expect the Democratic governor to propose the tax, then stand back and let the Legislature decide whether to implement it.

Ex-WCRS exec eyes Bozell

LONDON—Roger Neill, 43, former deputy chairman of WCRS World-

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IBM hires consultant Morgan Anderson & Partners to examine agency pay.

More pressure ..... P. 6
At INAME conference, large retailers push newspapers to deliver lower ad rates.

Geraldo's new image S-2
Geraldo Rivera tells *Ad Age* he plans to tone down his TV show.

Disney goes for magazine magic

By Marcy Magiera

Walt Disney Co. is set to extend the boundaries of its already-vast communications kingdom with the fall launch of *Disney Adventure Digest*, its first U.S. mass-market consumer magazine.

A potentially huge player in the lucrative children's magazine market, the ad-supported *Digest* will be "monthly at the very get go," said Michael Lynton, VP-marketing for Walt Disney Publishing. Eventually, he said, it will be published "at least" every other week.

The *Digest* will be sold at 30,000 supermarket checkouts, Disney said. A cover price and ad rates haven't been set.

So far, no advertisers have signed with the magazine, which is designed to appeal to children ages 7 to 11.

The magazine's launch coincides with the fall premiere of the Disney Afternoon, a 2-hour block of syndicated children's TV programming.

Editorially, the *Digest* will feature programming and other information on "Chip 'N Dale Rescue Rangers," "DuckTales," "Tale Spin" and "Disney's Gummi Bears," the shows that make up the Disney Afternoon, as well as offer games, puzzles and comics. The *Digest* will be cross-promoted within the programming block.

Disney's Buena Vista Television plans a $100 million marketing effort starting this spring to promote the fall launch of Disney Afternoon. The effort will include national cross-promotions with McDonald's Corp. and Kellogg Co., both potential advertisers for the *Digest*, and cross-promotions throughout Disney's entertainment network.

Other youth-oriented magazines competing for the *Digest's* target of 7-to-11-year-olds include Time Warner monthly *Sports Illustrated for Kids*; *Boys' Life*, published monthly by the Boy Scouts of America; and Welsh Publishing Group's quarterly *Barbie*.

Disney last year expanded its movie, TV, home video, theme park and consumer products empire to include a third movie label, Hollywood Pictures, and a record label, Hollywood Records.

The company this month in Latin America launched nine new Spanish-language comics, featuring Mickey Mouse and other Disney characters.

It publishes similar comic magazines in Europe through licensing agreements.

In the U.S., Disney publishes two ad-supported consumer magazines, *Mickey Mouse* and *DuckTales*. Both quarterlies are aimed at children under age 7 and are sold primarily by subscription.

Neither carries much paid advertising or has received a big marketing push. □

Nissan taps Europe team

By Laurel Wentz

LONDON—A three-way tussle over Nissan Motor Co.'s $15 million-plus European corporate account is about to end with an announcement later this month of a TBWA-Hakuhodo victory.

The win illustrates a new way that Japanese agencies are increasingly doing business in Europe.

Lacking agency networks in Europe, Japanese agencies are being forced by their clients to team up with European agencies.

Three of Nissan's Japanese agencies sought partners last year to pitch the Nissan business after the marketer stipulated the contenders work with a European shop.

Hakuhodo, Tokyo, picked TBWA. Dentsu paired up with BVH, a Rotterdam, Netherlands-based agency chosen because the account will be run from Nissan's new European headquarters in Amsterdam. Standard Advertising, Japan's No. 21 agency, teamed up with European network GGK plus Chiat/Day/Mojo, New York. Chiat handles Nissan in the U.S.

Sources confirmed the TBWA-Hakuhodo team won the account, but Nissan is trying to keep the decision secret until later this month when a formal announcement will be made.

The TBWA-Hakuhodo duo appeared to be in the strongest position from the start. Hakuhodo in Tokyo for years has been handling a corporate Nissan account, a forerunner to the new European business.

TBWA has valuable experience handling automotive accounts and no conflicts. The agency handled Spanish automaker SEAT throughout Europe until last year, when it lost the business to Paris-based N W Ayer Europe.

Dentsu's partner, BVH, has no experience on automotive accounts.

Standard, the third Japanese contender, opened an Amsterdam agency last fall but doesn't have enough European experience yet, sources said, adding that its partner GGK handles Volkswagen, considered a drawback.

Japanese advertisers are finding a pan-European corporate account gives them an opportunity to use a single agency and create one image across Europe.

The corporate campaign can set

(Continued on Page 49)

Census asks mail favor

By Steven W. Colford

WASHINGTON—The Direct Marketing Association, at the request of the U.S. Census Bureau, is asking members not to issue mailings that would coincide with the March 23 mailing of census forms to 88 million U.S. households.

DMA Senior VP Connie Heatley declined to predict how many association members will comply but said the response from mailers so far had been encouraging.

The census bureau is trying to minimize chances the forms might be discarded as another piece of "junk mail," said Rudolph Brewington, census promotion specialist. The forms are expected to reach households within a day or two of the mailing and are to be returned by April 1, he said.

In 1989, direct-mail volume was about 21 million pieces a day, the DMA said. The census bureau's request for a brief halt of third-class mail around March 23 didn't specify a suggested period of time.

The association has been running a print campaign, handled in-house, in trade magazines and its newsletter to make members aware of the census arrival date.

Gene Del Polito, executive director of the Third Class Mail Association, said he doubted the request would—or could—be honored.

"I don't think mailers will pay any attention to that," he said. "It's impossible to honor a request like that" because mailers can't gauge precisely when their mail will be delivered to households.

However, David Hochberg, VP-public affairs at catalog mailer Lillian Vernon Corp., said complying with the request shouldn't affect operations dramatically.

"We will plan around it if it's just a few days," he said.

Cataloger Hammacher, Schlemmer & Co. changed its schedule so it wouldn't compete with the census forms.

"The competition is just too great. . . . We'd rather mail at another time when consumers can spend more time with our information," said Susan Sanders, public relations manager.

Public service ads to promote public cooperation with the census will be mailed out this week, Mr. Brewington said.

Five agencies are putting together creative for the campaign, coordinated by the Advertising Council. Ogilvy & Mather, New York, handles the umbrella campaign; Mingo Group, New York, targets blacks; Castor GS&B, New York, targets Hispanics; Muse Cordero Chen, Los Angeles, handles the Asian-American campaign; and West Indies & Grey, New York, handles a campaign for Puerto Rico.

The 1990 census' ad and promotion budget is $73 million, more than triple the 1980 budget. □

Alison Fahey in New York and Janet Meyers in Washington contributed to this story.

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SPECIAL REPORT

TV Syndication

Edited by R. Craig Endicott

A better mix of 'heat, light' S-2
'Once seen as monster from deep,' Geraldo Rivera seeks a balance in his shows.

Under the microscope S-4
Stations, schools and viewers will keep a close eye on changes in "Geraldo."

Playtime's over S-8
Era of 'He-Man' succumbs to greed as quality animation grows in strength.

Searching for sizzle S-10
"How many *(fill in the blank)* shows can you watch?" A poll of industry insiders.

Ken Sax

Advertisers hold the hot hand

P&G's buy into 'Joker's Wild' could revolutionize how shows get syndicated

By Wayne Walley

Syndicators, locked in an increasingly tough battle to sell new shows to TV stations, have found a new potential ally: national advertisers.

A number of syndicators are trying to sell the barter time in new shows *before* pitching the property to local TV stations. Some industry analysts suggest deals such as Procter & Gamble Co.'s sizable "upfront" buy into "The Joker's Wild" will become standard practice in the future.

With a national marketer involved, so the theory goes, more doors at stations and attractive time periods in that station's programming schedule might open.

"If you go in with a project already presold to one group, even if it is the advertiser, it can be effective," says Tim Duncan executive director, Advertiser Syndicated Television Association.

"The problem facing syndicators is finding a place to sell programs and getting the right time periods. Of the 110 syndicated shows on the air this year, only 37 were new. There is more stability in the marketplace and you need an edge," Mr. Duncan says.

The idea of selling barter time before selling the show to enough stations to cover 70% or more of the country is not new. But few advertisers had been willing to take the risk.

"Syndication has become a much more difficult proposition today," says Michael Drexler, exec VP-national media director, Bozell, New York. "So from a syndicator's standpoint, it makes a whole lot of sense to be able to put that kind of money in the bank.

"And the advertiser is saying, 'Make it attractive enough to me and I will share the risk on clearances.' But I think an advertiser also has to have enough confidence in a particular show and the demographics of that program to be willing to do this," Mr. Drexler says.

With today's tight programming market, syndicators also seem more willing to create attractive deals to entice marketers.

For example, P&G bought all the barter time for the first year's run of Orbis Communications' "The Joker's Wild" before the show was sold to any TV station or presented at this week's National Association of Television Program Executives meeting in New Orleans.

P&G bought 520 30-second commercial units valued at around $13 million, which translates into one minute of time per show, five shows a week for 52 weeks.

"We strongly believe that this show has the potential to become a big hit for the 1990s," says Jim Connell, a P&G media manager. "Based upon our experience in syndication, we see 'Joker' as an attractive vehicle to reach our key brand target audiences."

The fact that Mr. Connell used the plural "audiences" is a key element in determining whether an advertiser hooks up with a show, Mr. Drexler says. "You have to have enough products with comparable targets to want to pick up most or all of the national units available. You can't do it if you have one product."

Neither Orbis nor P&G would disclose particulars of what possibly will become a landmark deal, but most industry analysts believe the syndicator gave P&G an attractive price on the ad time in exchange for the early commitment.

Thomas Frank, Orbis VP-programming and the deal's architect, would only say the company is "very, very pleased" with the rates P&G paid and described the arrangement as "the ultimate 'upfront' deal."

"They wanted a long-term franchise po-

(Continued on Page S-2)

BAROMETER

Take a number

Top syndication spenders

Company	1989 Jan.-Oct. (millions)	% chg from '88 period
Philip Morris Cos.	$96.3	25.9*
Procter & Gamble Co.	66.7	36.8
Kellogg Co.	42.2	119.2
Unilever NV	30.8	41.1
Bristol-Myers Squibb	28.8	4.5
Nestle SA	28.6	45.5
H.J. Heinz Co.	23.5	53.6
Mars Inc.	19.8	(10.9)
Warner-Lambert Co.	19.4	19.0
Coca-Cola Co.	18.7	3.8
TOTAL for Top 10	374.9	31.7
TOTAL for all syndication	1,030.5	41.7

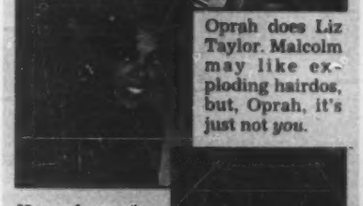
*Percentage taken from '88 sum of $48,368,300 for Philip Morris Cos. and $28,270,400 for Kraft Inc.

SOURCE: TNS Arbitron Ratings Co.

Take the pulse

TV Guide got into some trouble using Ann-Margret's body as a model for a cover illustration of Oprah Winfrey. Barometer is determined not to make the same mistake: We're using the real thing. Here's where Oprah's head is.

Feeling Supreme: Winner of the Diana Ross hairalike contest. A bit too much for the mainstream.



Oprah does Liz Taylor. Malcolm may like exploding hairdos, but, Oprah, it's just not *you*.

How does she do it? Volume! . . . A style anyone from your studio audience might wear. Keep it and watch the ratings soar.

Syndication season searching for sizzle

Kid fare gain, but sameness permeates

By Ken Wylie

The current TV syndication season rates no higher than a C or B-, according to an *Advertising Age* poll of industry experts.

Reasons cited for the lackluster performance generally touch on a glut of programming characterized by a numbing sameness.

"How many talk shows can you watch? How many game shows? And there hasn't been a new hit in game shows for a long time," winces Jon Mandel, senior VP, director-national broadcasting at Grey Advertising, New York.

"Most programs are now underperforming—drastically underperforming," says Dick Hobbs, senior VP, media director at Leo Burnett USA, Chicago.

He credits the problem to a flood of programs in key categories, which Mr. Mandel prefers to call an "embarrassment of riches."

Quality is the primary concern of Dick Kurlander, Petry Television's VP-programming. "You go to NATPE and see 100 syndicated programs previewed; 30 to 40 are OK, and maybe 10 pan out. Of those, five or six will do well. So, if you get five or six in a season, you're doing pretty well. This is syndication, but it's very much like the experience of the networks," he says.

Evidence that TV viewers are more frequently turning off first-run syndicated programming is seen in Nielsen Media Research ratings covering the Sept. 18 to Nov. 12, 1989 period vs. the same period in 1988. Regardless of programming type, each category shows an audience decline.

In the game show category, by far the highest rated of syndication categories, the average 1989 rating (the number of households viewing a show as a percentage of total TV households) for shows that also appeared in 1988 was 6.5, down 13.8% from 1988, based on total "households using television" of 47.9 million. This HUT level was down 14.5%, while total U.S. households increased 1.9% to 92.1 million from 1988 to 1989.

Only "Jeopardy" increased, rising 0.8% to a 12.2 rating. "Win, Lose or Draw" dropped the most dramatically, from 6.8 in 1988 to 1.7 in 1989.

Of the 14 game shows in 1989, six were new and the highest rating mustered by any one of the six was 2.2 by Warner Bros.' "The Fun House." The new shows' poor ratings lowered the average rating composite for all game shows to 4.4, while the eight returning shows had a composite 6.5 rating.

Children's programming was the only category benefitting from strong new shows, as evidenced by the total category rating being higher in 1989 than that of only renewed shows. In fact, those contacted for the poll reacted with a certain euphoria over children's programming.

The average for all children's programs was a 1.9 rating, compared with 1.6 for the holdovers from 1988. "Chip 'n Dale's Rescue Rangers," a 1989 entry and the current ratings' leader among all children's programs at a 4.7 average, was reason enough for the higher category average. The fourth and fifth-rated programs in the category, "Super Mario Bros. Super Show" and "Muppet Babies" with ratings of 2.9 and 2.8, respectively, also were 1989 arrivals.

Among newsmagazine-format shows, two programs were among the few syndicated offerings to register ratings growth. "Current Affair" climbed to an 8.4 rating from 5.8 in 1988, and "Entertainment Tonight" rose to 8.1 from 6.5.

The category also saw two hot new successes: "Inside Edition" with a 4.5 rating, and "Hard Copy" at 4.4. Half of the 30 programs in this broad category were new, lending credence to industry watchers' charges of both glut and sameness.

Only "Donahue," "Live—Regis and Kathy Lee" and "Sally Jesse Raphael" showed year-to-year ratings growth among the 11 talk shows, six of which were new.

But one of the newcomers, "Arsenio Hall Show," while drawing only a 3.2 rating for the three-month average, did it after midnight. The show revived late-night for a lot of independent stations, analysts say.

The fact that new entries—56 out of the 124 total programs monitored by Nielsen in first-run syndication—could seldom match the higher ratings of holdovers with declining ratings supports the bearish outlook for the 1990 syndication market.

"My fear . . . is that [syndication] won't grow and will fade in importance," says Mr. Mandel.

Syndication also risks becoming a commodity property.

"Stations aren't terribly disappointed, because they didn't have terribly high expectations. They bought shows because they had sprocket holes to fill," says Mike Levinton, VP, director-programming, Blair Television, New York.

But there is some hope about the coming season. "A lot of shows look good, such as 'The Joker's Wild' and 'Tic Tac Dough,' " he says, also pointing to some of the magazine shows as being promising. □

Ken Wylie is a frequent contributor to Advertising Age.

Season leading first-run syndication programs (per category)

	1989 Rank*	Syndicated show	Rating** 1989	Rating** 1988	National Households in thousands 1989	National Households in thousands 1988
Game Shows	1	Wheel of Fortune	13.8	14.5	12,670	13,630
	2	Jeopardy	12.2	12.1	11,250	11,370
	9	Wheel of Fortune (Wknd)	7.9	8.6	7,270	9,080
	14	Family Feud	5.2	5.4	4,800	5,000
	16	Star Search	5.0	5.5	4,520	5,170
Talk Shows	5	Oprah Winfrey Show	9.6	9.8	8,820	9,210
	12	Donahue Show	6.3	6.2	5,820	5,630
	13	Geraldo	5.7	6.0	5,230	5,640
	26	Sally Jesse Raphael	4.3	3.5	3,920	3,290
	37	Arsenio Hall Show	3.2	N/A	2,990	N/A
Sitcoms	6	Cosby Show	9.5	11.2	8,790	10,530
	14	Mama's Family	5.2	5.5	4,780	5,170
	22	Charles in Charge	4.6	5.0	4,190	4,700
	35	Out of this World	3.5	4.2	3,180	3,950
	61	Munsters Today	2.2	3.5	2,010	3,290
Information	7	A Current Affair	8.4	5.8	7,710	5,450
	8	Entertainment Tonight	8.1	6.5	7,450	6,110
	11	National Geo on Assignment	6.5	8.2	5,990	7,710
	23	Inside Edition	4.5	N/A	4,170	N/A
	24	Hard Copy	4.4	N/A	4,060	N/A
Children's	19	Chip 'n Dale	4.7	N/A	4,370	N/A
	26	DuckTales	4.3	4.6	3,960	4,320
	40	Teenage Mutant Ninja Turtles	3.0	2.9	2,780	2,730
	45	Super Mario Bros. Super Show	2.9	N/A	2,670	N/A
	47	Muppet Babies	2.8	N/A	2,560	N/A
Drama	4	Star Trek	10.0	7.6	9,190	7,140
	18	People's Court	4.3	5.9	4,370	5,360
	19	Superboy	4.7	5.4	4,280	5,050
	30	War of the Worlds	3.8	N/A	3,520	N/A
	32	New Adventures of Lassie	3.7	N/A	3,400	N/A

* Rank among all first-run syndicated shows ** Season national average for Sept. 18-Nov. 12, 1989 vs. Sept 4-Nov. 13, 1988
Note: An N/A indicates the show did not exist in 1988.
SOURCE: Nielsen Media Research

Buyers sort through the inventory

Last year, advertisers exercised their influence over TV programming as never before. Witness the number of shows that advertisers pulled out of or those programs that suffered a backlash when they delved into sensitive topics, such as "thirtysomething's" portrayal of two men in bed together.

Although syndicated fare may not be as racy, advertisers and media buyers are no less opinionated regarding syndicated programming. *Advertising Age* asked some leading syndication buyers to evaluate current offerings.

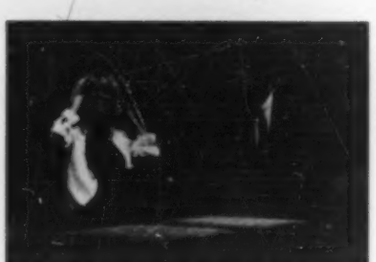
"**DuckTales**," a strip from Buena Vista Television, started the trend toward healthy kid shows, says Dick Kurlander, VP-programming at Petry Television. "Youth programmers are treating kids now as if they had brains."

Hit-status also is ascribed to "**Chip 'n Dale's Rescue Rangers**," "**Super Mario Bros. Super Show**," and "**Teenage Mutant Ninja Turtles**" by John Von Soosten, VP, director-programming, Katz Television.

"Shows that have been difficult to get off the ground this season are '**Inside Edition**' and '**Hard Copy**,' which is not doing as well as the syndicator hoped. Also, '**After Hours**' is not so OK," says Mark Goldstein, senior VP, director-national broadcast media and programming, Lintas:New York.

" 'Inside Edition' has had problems although now it's improving. 'Hard Copy' is still trying to find its position. It's not in the same league with '**A Current Affair**,' " says Mr. Von Soosten.

"['**Crime Watch Tonight**'] was a misguided effort—all crime. It couldn't grow; had very little female audience; and was incredibly graphic in its crime depiction.



While "Hard Copy" has had some rough times, "Arsenio Hall" is reviving late-night viewing.

"On the other hand, another crime-oriented show, '**America's Most Wanted**,' is doing well. It catches crooks," says Petry's Mr. Kurlander.

"**Arsenio Hall**" is really reviving late-night for a lot of independent stations," says Katz' Mr. Von Soosten.

Joel Segal, exec VP, director-national broadcast at McCann-Erickson says, " '**Arsenio**' has lived up to expectations, as promised by the syndicator."

"**Who's the Boss?**" is meeting expectation levels among off-network syndicated properties. "It's marketed on the coattails of '**Cosby**,' so the price is on the high side, but the point is, it is doing what was promised," says Petry's Mr. Kurlander.

"The '**Oprah Winfrey Show**,' '**Jeopardy**' and '**Wheel of Fortune**' performed well for us even though the demographics didn't look ideal at first [for promoting Wrigley's chewing gum to ages 12 to 34]," says Nancy Swiet, VP-associate media director, BBDO, Chicago.

"You have to look at the time a show runs. A 2.5 for '**Byron Allen**' late at night was and is acceptable, but it wouldn't be for '**Wheel of Fortune**' or '**Jeopardy**,' " says Mr. Goldstein of Lintas.

"Nothing is bad this year, but there certainly has been no second-coming. Some new shows haven't really been tremendous, but expectations weren't high that they would be—shows such as '**The Joan Rivers Show**,' " says Mike Levinton, VP, director-programming, Blair Television.

Petry's Mr. Kurlander added an amen to the "**Joan Rivers**" assessment: "I would have expected it to do better. It's no disaster, but a disappointment."

"I continue to be surprised that wrestling does as well as it does. We have a number of advertisers in syndication wrestling," says M-E's Mr. Segal.

—Ken Wylie